Stolen Art Alert

Volume 3 Number 8
November 1982

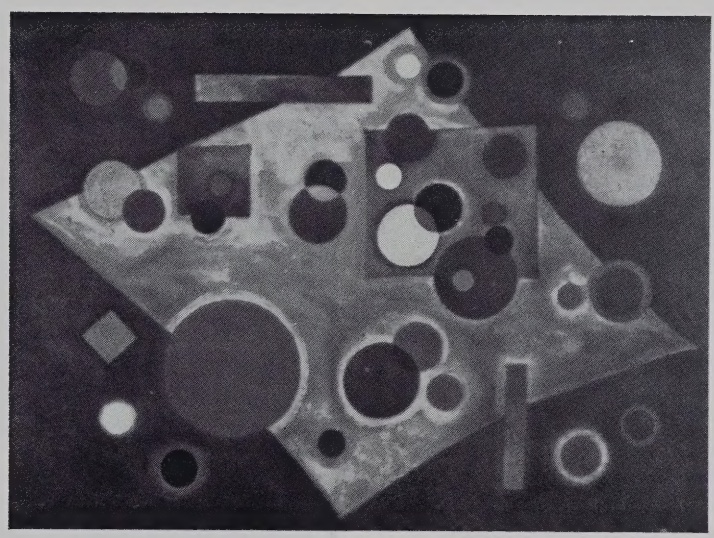
The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

Déjà Vu

A Kandinsky painting believed by leading experts on the artist to be a fake by Jack Hartert has been offered several times in recent months on the U.S. and European markets, according to sources in New York. The painting is signed, dated, titled and numbered, and closely resembles Kandinsky's works from 1927, its purported date. It appears to have been in the collection of the late David Thompson of Pittsburgh, and as a part of his collection, the painting was exhibited at the Kunsthaus, Zurich and the Kunstmuseum, Dusseldorf in 1960-61, giving it an excellent provenance and exhibition record. But according to the records of the late Dr. Haus Roethel, whose Kandinsky catalogue raisonné is still in preparation, the painting is not by the artist.

The work, entitled Weiss Verschwommen, bears the number 373-A on the back, which is meant to refer to Kandinsky's inventory numbers on his works. But according to Dr. Roethel's records, 373-A never existed. The painting, however, closely resembles no 325, which belonged to Kandinsky's widow, Nina, who lived in Paris. The presumed forgery may have been derived from the authentic work, turned upside down.

According to Mrs. Jean Benjamin, who worked with Roethel at the Blaue Reiter Research Trust on the preparation of a Kandinsky catalogue raisonné, the painting has surfaced half a dozen times in the last two years, and has been offered to dealers in London and New York, as well as to two auction houses — one of them in Birmingham, Michigan. In each case, the dealer handling the work withdrew it from the sale after learning that the work would not be included in the Kandinsky catalogue raisonné. The painting is currently believed to be in a Swiss private collection.



Weiss Verschwommen, a suspected Kandinsky fake.

According to Mrs. Benjamin, Roethel believed that the painting may have been executed by Jack Hartert, an extremely successful forger whose fakes were most often pastiches of European modern master works. An unsuccessful American painter who lived in Paris, Hartert was familiar enough with the drift of avant-garde artistic ideas during the period between the Wars to be able to manipulate the vocabulary of forms and motifs of the artists he imitated and create convincing compositions in their styles. One of the most effective aspects of Hartert's deception was the use of labels on the backs of the paintings to imply an association with important galleries and exhibitions in New York and Paris. He also on many occasions marked his paintings with numbers that were meant to represent the artist's own numbering system. But on the whole, his pastiches are marked by a

Continued p 2 col 1

Getty Trust Grant Awarded to IFAR

IFAR is pleased to announce the receipt of a $100,000 grant from the J. Paul Getty Trust in support of the *Stolen Art Alert*. The two-year grant will be used to support the expansion of the publication's size, scope and circulation, and the computerization of IFAR's records concerning stolen art.

Edwin L. Weisl, Jr., President of IFAR, stated that "it is a proud moment for us to receive this expression of confidence from so distinguished a source, and we pledge to redouble our efforts in our field of activity in order to justify such confidence."

consistent dullness of color and rough, uneven surface, which is often impregnated with fine sand or dry chips of paint. Also, the subject matter itself in Hartert's works is often marked by a meaningless repetition of a leitmotif that he has chosen from the artist's vocabulary.

Jack Hartert died in the 1960's, leaving a vast oeuvre in the hands of his father, Joseph. During the 1950s and 60s, Joseph Hartert maintained a gallery on East 58th Street in New York, from which he sold a great many of the forgeries that have subsequently been on the market. He closed his gallery in 1961 as a result of a scandal concerning the sale of numerous Hartert forgeries to the collector Walter Chrysler. Chrysler attempted to establish a museum including these works in Provincetown, Massachusetts, a town that is itself a small artist's colony on the tip of Cape Cod. But the proposed gift drew protests from the artist residents there, as well as from the Art Dealers Association of America, and Chrysler dropped the plans to build the museum. Since that time, he has not exhibited the forgeries.

In 1979, a group of 21 paintings was put on the market by Joseph Hartert. Following their sale, these works were examined by IFAR and all were judged to be fakes. (See *SAA*, March 1980). At that time, the FBI opened an investigation and seized over 700 paintings from a warehouse in Peekskill, NY, from which Hartert was attempting to sell them. But since that time, Hartert forgeries have still continued to turn up occasionally. A Cubist painting attributed to Georges Braque was listed in a Sotheby's London catalogue last year, with a Hartert Gallery provenance, and was estimated to sell for £500,000. But it was withdrawn from the auction after its authenticity was questioned by experts and dealers familiar with the history of the gallery. IFAR has also examined several paintings that are believed to be Hartert forgeries since 1980.

The work currently challenged has a blue background with a white diamond shape in the center, over which are superimposed a smaller red rectangle, numerous large and small circles, and two rectangular bars.

New Antiquities Law

Costa Rica, a country in which amateur anitiquities diggers were once estimated to outnumber the country's medical professionals by 2 to 1, and illicit archaeology was estimated to support as much as 1% of the country's economically active population, has passed a new law that outlaws all sale and unauthorized exploration of pre-Columbian antiquities and, if upheld, will lead to the eventual nationalization of all the private collections of pre-Columbian art in the country. The law, no 6703 of 19 January 1982, declares all antiquities found after its passage to be the property of the State, and requires that their discovery be reported to the National Museum. Collectors of pre-Columbian art remain in possession of their collections, provided that they comply with the requirement of registering these collections on a newly created Public Registry of National Archaeological Patrimony. But the owners henceforth become custodians, and while they maintain actual possession of the works, the State assumes numerous rights of control, including the authority to borrow such works as are required for purposes of exhibition, and the power to oversee the proper conservation of the collections. Most radical among the new provisions is the rule that antiquities inherited after the law becomes effective pass into State collections 30 years after the inheritance. According to this provision, all collections now in private hands will eventually revert to the National Museum.

Commerce and exportation of pre-Columbian antiquities are strictly forbidden to all parties but the National Museum. State officials are granted the right to inspect the effects of departing nationals and travellers, in order to enforce the law prohibiting antiquities export.

Stringent regulations are also provided for the reporting of fortuitous discoveries of antiquities and the maintenance of monuments, including those found on private land.

As a deterrent to anyone who is tempted to ignore or contravene these provisions, there are severe penalties imposed against illicit digging (1– 3 years in prison), failure to report the discovery or possession of archaeological material (3– 5 year incommutable prison term), unauthorized transfer within the country (1– 3 years incommutable prison term), damage or destruction of an archaeological monument (2– 5 years in prison), and illicit export or attempted export (1– 4 years in prison). The removal of archaeological material from a custodian without his permission, which would be presumed to include theft and conversion, is punishable by an incommutable prison term of 1 to 6 years.

The market in other cultural property is left undisturbed by the present law. Imports of cultural material are free from duty or tax, and owners are given tax deductions for donating works of art and for the cost of conservation.

Finally, corruption of government officials charged with the enforcement of the law is punishable by these measures, compounded with normal sanctions concerning the civil service.

The law raises the questions of whether the sophisticated apparatus needed to cope with the eventuality of state ownership of all antiquities can be set up, and will be respected by domestic collectors. In many other countries where stringent antiquities laws have been passed, they have had the effect of alienating the country's collectors, producing blatant disobedience, and aggravating the destruction of sites by former diggers who are afraid to report their discoveries. At present, it is said that a Costa Rican collector is challenging the eventual nationalization of pre-Columbian collections, on the grounds that it violates fundamental property rights. If the new law is to be effective, it will depend on the outcome of this suit, and on the administrative regulations established to implement it. These are called for within six months of passage.

Copies of the statute in original Spanish are available to IFAR members.

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Addendum

The following photograph illustrates the Federico Barocci painting, Guidobaldo da Montefeltro, published in the September 82 issue, no 832.

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1096 BRICHER, Alfred Thompson (1837-1908). Early Autumn, Esoupus Creek. 40.6 × 30.5 cm. *82.470.1. Potomac, Md. 30 Oct 82.

1097 BRIDGEMAN, Frederic Arthur (1847-1928). Figures at an Oasis, 1879. Oil on canvas. 45.7 × 73.7 cm. Signed and dated: '79. *82.468.4. Portsmouth, NH. 31 Jul 82.

1098 BUNDY, Horace (1814-83). Portrait of Ellen Ross Fairbanks. Oil on canvas. 76.2 × 61 cm. Signed on back: H. Bundy. Young woman with black hair, wearing a black dress resting her left hand on the arm of a chair. 82.408.2. Wayland, Ma. Summer 82.

1099 BUNDY, Horace (1814-83). Portrait of Susannah Blanchard Ross. Oil on canvas. 76.2 × 61 cm. Three-quarter length portrait of seated girl in her teens wearing a pale green dress. A band of black ribbon is seen around her curly, light brown hair. 82.408.3. Wayland, Ma. Summer 82.

1100 CARR, Samuel S. (1837-1908). Mother, Children and Sheep near a Wall in a Field. Oil on canvas. 30.5 × 45.7 cm. Signed. 82.470.2. Potomac, Md. 30 Oct 82.

1101 CATLIN, George (1796-1872). Indian Chief Tecumseh. Shows two scenes of the chief going to and returning from Washington, D.C. In the first, he is dressed formally and wears a feathered headdress. On his return he has a whiskey bottle sticking out of his pocket. 82.408.4. Wayland, Ma. Summer 82.

1102 DEHAVEN, Franklin (1865-34). Autumn Landscape on canvas. 76.2 × 61 cm. Signed. *82.468.2. Portsmouth, NH. 31 Jul 82.

1103 GOODWIN, Arthur Clifton (1866-1929). Brooklyn Bridge. Oil on canvas. 27.9 × 33 cm. Signed. *82.468.3. Portsmouth, NH. 31 Jul 82. *Recovered.*

1104 KNIGHT, Daniel Ridgeway (1839-1924). Evening Reflections. Oil on canvas. 71.1 × 59.7 cm. Signed l/r: Ridgeway Knight. *82.469.1. New Orleans, La. Aug 82.

American, 20th Century

1105 SORMAN, Steve (b 1948). Long House Meeting Benches. Collage of unstretched fabric with irregular edges with paper and plastic resin. 114.3 × 428 cm. Edition CP621. Predominantly deep blue. *82.449. Denver, Co. 13 Sep 82.

1106 TORRE, Kathy. Hooded Merganser. Pastel. 55 × 67 cm. Signed: Babcock. *82.458.1. Rowayton, Ct. 21 Sep 82.

1107 YOORS, Jan (b Belgium, 1922-77). La Rêche. Gouache and watercolor. 25.4 × 76.2 cm. Cartoon for a tapestry. 82.383.3. New York, NY. 5 Sep 82. *Reward.*

Belgian, 19th Century

1108 COL, Jan David (1822-1900). Woman and Man. Oil on canvas. 61 × 45.7 cm. The man, wearing hunting chaps, is standing in front of a hearth and is having a wound on his face dressed by a woman who is wearing a pink skirt and a blouse with a white ruffled collar. A dog is lying on the floor at right. 82.416.2. Bedford Hills, NY. 6 Jul 82.

Czechoslovakian, 19th Century

1109 MANES, Josef (1820-71). Woman Holding Embroidery. Oil on canvas. 33 × 43.2 cm. 82.452.1. Chicago, Il. 3 Aug 82.

Dutch, 17th Century

1110 FLINCK, GOVERT (1615-60). Portrait of Jean Appelman, 1643. Oil on canvas. 67.5 × 56 cm. *82.463.1. Angerlo, Netherlands. 5 Jul 82.

1111 FLINCK, Govert (1615-60). Portrait of Marie Camerling, 1643. Oil on canvas. 67.5 × 56 cm. *82.463.3. Angerlo, Netherlands. 5 Jul 82.

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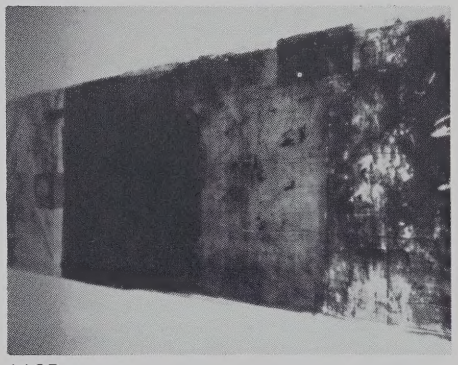

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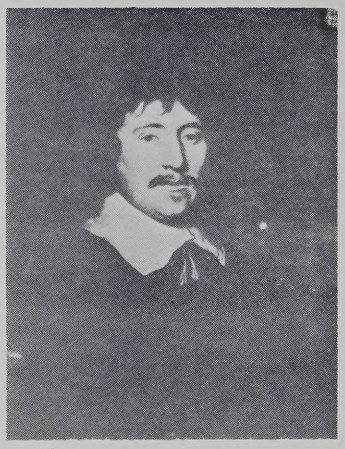

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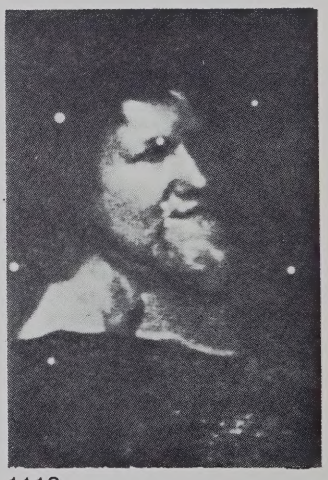


1112

1112 JANSSENS, Cornelis (1593-1664). Inigo Jones. Oil on canvas. 61 × 45.7 cm. Oval. *82.299.2. London, England. Dec 81.

1113 MEULEN, Adam Van Der,. Attributed. Battle Scene. On canvas. 50 cm square. *82.461.5. Rome, Italy. 8 Dec 81.

1113

1114 RUISDAEL, Jacob van (1628/29-82). Landscape with Figure. Oil on panel. 55.9 × 71.1 cm. *82.452.3. Chicago, Il. 3 Aug 82.

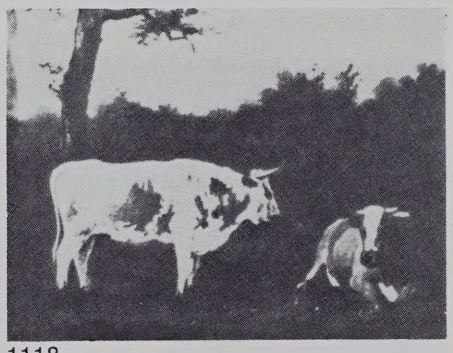
1115 SAVERY, Roeland Jacobsz (1576-1639). Mountain Forest with Figures and a Bridge. Oil on copper. 18 × 22.5 cm. Marked on back: N.M. 5475. *82.433. Ystaad, Sweden. 18 Mar 80.

1115

1116 SIMONS, Michiel (b 1673). Still Life. Oil on canvas. 109 × 142 cm. *82.463.2. Angerlo, Netherlands. 5 Jul 82.

1117 TIELIUS, Johannes (1660-1719). La Belle Stewart, 1684. Oil on canvas. 61 × 45.7 cm. Marked on reverse: Wentlog Castle-Ludlow. Seated dark-haired woman. *82.299.1. London, England. Dec 81.

1118 VELDE, Adriaen van de (1636-72). Two Cows. 27 × 38 cm. Signed. Depicts two cows. One is standing in right profile facing the other cow which is reclining. *82.159.3. Rome, Italy. 14 Feb 82.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Dutch, 19th Century

1119 REYNTJENS, Heinrich Englebert (1817-78). Tavern Recital. Oil on panel. 26.7 × 38.1 cm. Signed l/r: H.E. Reyntjens. *82.469.2. New Orleans, La. Aug 82.

1119

English, 17th Century

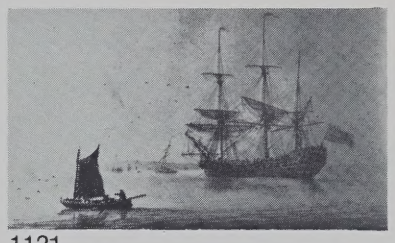
1120 RICHARDSON, Jonathan, the Elder (1665-1745). Alexander Pope. Oil on canvas. 71.1 × 55.9 cm. 82.298.4. London, England. 1981.

English, 18th Century

1121 ATKINS, Samuel (fl 1787-1808). Harbor Scenes (two). Watercolor. 30.5 × 48.3 cm and 17.8 × 30.5 cm. Signed. *82.333.1-2. London, England. Summer 82.

1122 DAYES, Edward (1763-1804). Somerset House from the Thames, 1788. 61 × 81.3 cm framed. Signed with monogram and dated l/l. Inscribed on the back: Somerset House, London, 1788/E Dayes. *82.401.1. London, England. Summer 82.

1123 WATTS, Frederick William (1752-1851). The Watermill Near Dedham, Essex. Oil on canvas. 35.6 × 71.8 cm. *82.403. London, England. Summer 82.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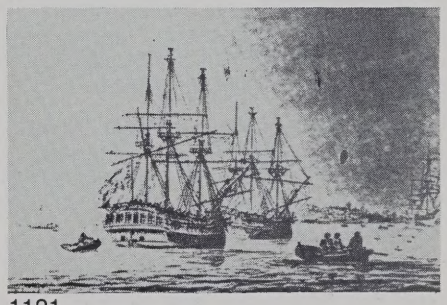
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English, 19th Century

1124 HERRING, John Frederick (1795-1865). Farmyard Scene. Oil. 71.1 × 91.5 cm. *82.448. London, England. 1982.

1125 PALMER, Samuel (1805-81). Trefrien Mill, 1835. 40 × 48.6 cm. Inscribed l/l: Trefrien Mill on the road from Bettws y Coed to Conway, N. Wales/Samuel Palmer, 4 Grove Street, Lisson Grove, Marylebone. *82.401.2. London, England. Summer 82.

English, 20th Century

1126 DAWSON, Montague (1895-1973). Two Clipper Ships. Oil on board. 30.5 × 40.6 cm. Signed. 82.471. Westport, Ct. Nov 82.

Flemish, 17th Century

1127 BLOEMEN, Pieter van (1657-1720). Stagecoach Relay. 40 × 57 cm. *82.159.2. Rome, Italy. 14 Feb 82.

1128 BRUEGHEL, Jan the Younger (1601-78). Landscape with Figures. Oil on canvas. 26.6 × 38.1 cm. 82.383.4. New York, NY. 5 Sep 82. *Reward.*

1129 Portrait of a Woman (two). Oil on canvas. Each 80 × 70 cm. Half-length figure surrounded by flowers. *82.421.1-2. Montegalda (Vincenza), Italy. 13 Apr 81.

1130 TENIERS, David, the Younger (1610-90), Attributed. Men Bowling. Oil on wood. 34 × 50.2 cm. 82.452.2. Chicago, Il. 3 Aug 82

Flemish, 18th Century

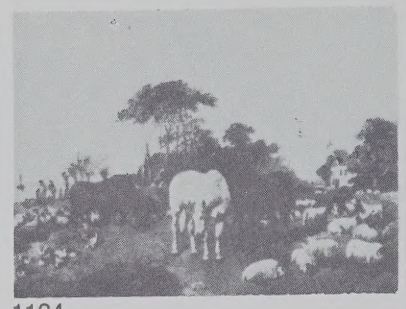
1131 BRUEGHEL, A. Still Life with Woman and Child. Oil on canvas. 120 × 100 cm. *82.461.8. Rome, Italy. 8 Dec 81.

French, 17th Century

1132 TROY, François de (1645-1730). Portrait of Maria Anna Vittoria. 73 × 61 cm. Oval, bust-length portrait. *82.159.4. Rome, Italy. 14 Feb 82.

French, 18th Century

1133 LOO, Karl van (1705-65), Attributed. The Painting. Oil on canvas. 100 × 83 cm. *82.399. Paris, France. Summer 82.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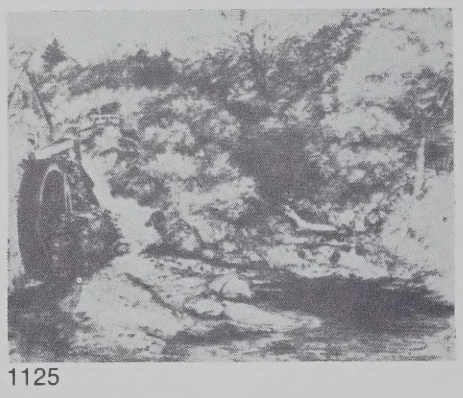
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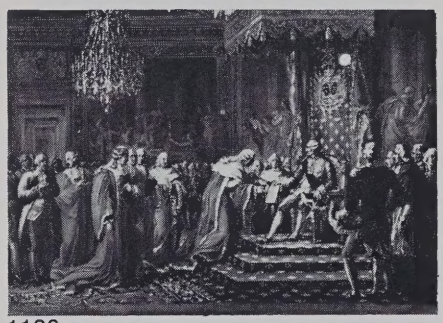
1134 Seated Musician with Landscape Background (two). Oil on canvas. 75 × 66 cm and 57 × 49 cm. *82.427.1-2. Wierde-Namur, Belgium. 6 Oct 81.

1135 VERNET, Joseph (1714-89). The Italian Coast near Naples, 1780. Oil on canvas. 67.3 × 48.3 cm. Signed and dated l/l: J. Vernet, 1780. Exhibited: Agnew's, London, 26 Oct-3 Dec, 1955, no 25. *82.231.5. Alexandria, Va. 19 Nov 82.

1135

French, 19th Century

1136 BERTHON, René-Théodore (1777-1859). Les voeux du Parlement. Oil on canvas. 26.7 × 38.1 cm. *82.231.4. Alexandria, Va. 19 Nov 82.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1137 CICERI, Eugène (1813-90). Beach at Etretat. 24 × 39 cm. 82.100.3. Paris, France. Feb 82.

1138 COROT, Jean-Baptiste-Camille (1796-1875). Landscape. Oil on canvas. 45.7 × 38.1 cm. Signed l/l in red. On reverse: letter of authentication signed by J.G. Von de Vyver. Depicts a wooded scene with the right half dominated by trees. A boy is seen in the shadows. 82.416.1. Bedford Hills, NY. 6 Jul 82.

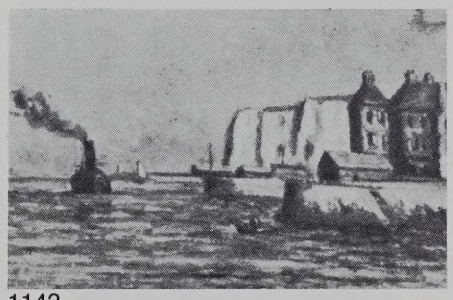
1139 DELACROIX, Henri-Eugène (1845-1930). Arab Market Scene. Oil on canvas. 45.7 × 76.2 cm. Signed. *82.468.1. Portsmouth, NH. 31 Jul 82.

1139

1140 DIAZ de la Peña, Narcisse Virgile (1807-76). People at a Party in a Park. 25 × 18 cm. 82.100.2. Paris, France. Feb 82.

1141 GAGLIARDINI, Julien-Gustave (1846/8-1927). Port Scene of Sailmakers and People on Docks. 45 × 30 cm. 82.100.4. Paris, France. Feb 82.

1142 LUCE, Maximilien (1858-1941). Le port. Oil on canvas. 27 × 40 cm. *82.423.1. Oslo, Norway. 27 Oct 81.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1143 RENOIR, Pierre Auguste (1841-1919). Still Life, Sweets and Citrus, 1883. Oil on canvas. 20 × 32 cm. *82.415.1. Paris, France. Summer 82.

1143

1144 ROUSSEAU, Théodore (1812-67). Landscape. Oil on canvas. 24 × 34 cm. *82.415.2. Paris, France. Summer 82.

1144

French, 20th Century

1145 BITRAN, Albert (b Turkey, 1929). Composition Blue. Oil on canvas. 61 × 38 cm. Signed. *82.395.6. Paris, France. Summer 82.

1146 EUGENE-PAUL (1895-1975). Château d'If à Marseille. Gouache. 50 × 65 cm. Signed. *82.395.2. Paris, France. Summer 82.

1147 EUGENE-PAUL (1895-1975). Guitarist. Gouache. 30 × 45 cm. Signed. 82.395.3. Paris, France. Summer 82.

1148 FRANK-WILL (1900-51). Boat in a Port. Watercolor. 25 × 20 cm. 82.100.1. Paris, France. Feb 82.

1149 FAUTRIER, JEAN (1898-1964). Naked Blue. Gouache on blotting paper. 59 × 64 cm. Signed. 82.395.5. Paris, France. Summer 82.

1150 POLI, Jacques (b 1938). Composition. Vinyl paint on canvas. 33 × 46 cm. Signed. *82.395.4. Paris, France. Summer 82.

1151 POLIAKOFF, Serge (b Russia, 1900-69). Cubist Composition Gouache. 45 × 59 cm. Signed. *82.395.1. Paris, France. Summer 82.

1152 POUGNY, Jean (b Russia 1894-1956). Quai de la Râpée, 1945. Oil on canvas. 12.5 × 24 cm. Signed l/r. *82.394. Turin, Italy. 25 Feb 82.

1153 SIGNAC, Paul (1863-1935). St. Tropez, 1906. Pencil and watercolor. 31.1 × 19 cm. Signed l/r and dated. Barges loaded with fruit anchored at the pier of a small harbor. Mountains in distance. 82.383.1. New York, NY. 5 Sep 82. *Reward.*

1154 VLAMINCK, Maurice de (1876-1958). La Mare. Oil on canvas. 59.6 × 73.6 cm. Signed l/r. Pond in a vertical grey curve near the center with trees at left. *82.383.2. New York, NY. 5 Sep 82. *Reward.*

German, 16th Century

1155 ROTTENHAMMER, Hans or Johann I (1564-1625). Judgment of Paris. Oil on wood. 13 × 30 cm. Marked on back: N.M. 1114. Plate on frame: 1124-J. Rottenhammer-Paris'Dorn. tysk, f, 1564d1623 Gava 1871 av. Prof. J.P. Molin. *82.426. Ystaad, Sweden. 24 Feb 75.

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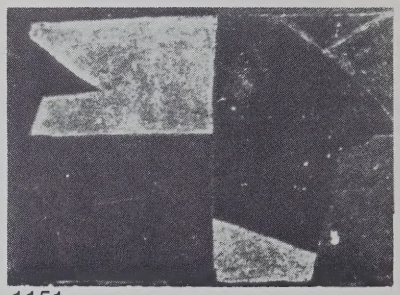
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German, 20th Century

1156 BUSCH. Assault Attack on Russia. *82.295.2. Ft. Carson, Co. 25 Mar 82.

1157 ERNST, Max (1891-1976). Mer agitée, soleil, nuage et Maître Corbeau avec son fils, 1953. Collage and oil. 92 × 73 cm. Signed l/r: Max Ernst/53. *82.396. Cologne, West Germany. Summer 82.

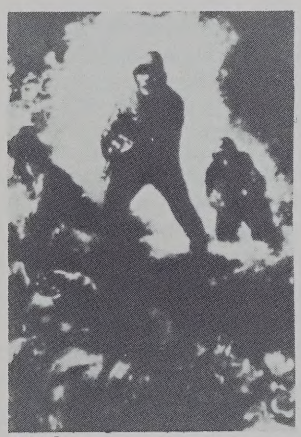
1158 ENGLEHARDT-KUFFHAUSER. Ruins at Cambrai. *82.295.4. Ft. Carson, Co. 25 Mar 82.

1159 HACKENBROICH, Anton. Neue Jugeno. *82.295.3. Ft. Carson, Co. 25 Mar 82.

1160 STAUBER. Es Lebe Deutchland. *82.295.1. Ft. Carson, Co. 25 Mar 82.

Hungarian, 20th Century

1161 KOLOS-VARY, Sigismond (1889-1955). Three Men Playing Cards and Smoking. Oil on canvas. 48.3 × 91.5 cm. Signed. *82.468.5. Portsmouth, NH. 31 Jul 82.



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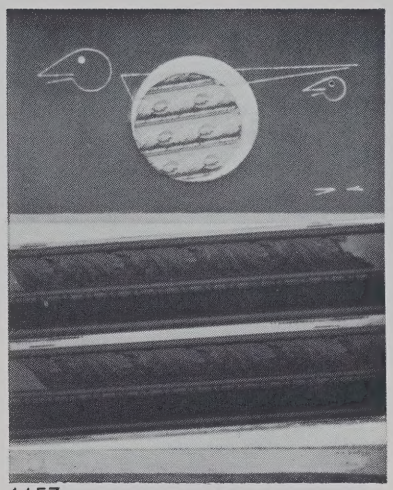

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Italian, 16th Century

1162 BACCHIACCA, Francesco Ubertini Verdi (1494-1597). Madonna and Child. Oil on canvas. 66 × 53.3 cm. *82.298.2. London, England. 1981.

1163 PIOMBO, Sebastiano del (ca 1485-1547). Saint Reclining in a Landscape. Oil on canvas. 96.5 × 76.2 cm. A male figure lying beneath a tree looking up at an angel. *82.298.1. London, England. 1981.

1164 SCARSELLA, Ippolito (called Scarsellino, 1551-1620). Holy Family with Saints. Oil on canvas. 57.2 × 73.7 cm. *82.447. London, England. 1982.

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1164

Italian, 17th Century

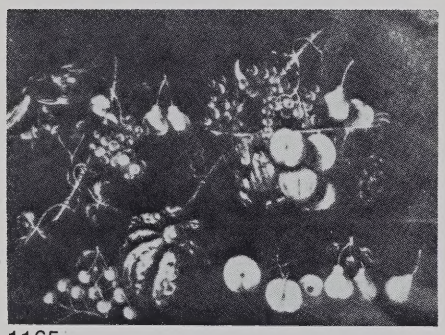
1165 BATTISTA, Giovanni (called Ruoppolo, 1629-93), Attributed. Still Life with Fruit. On canvas. 120 × 90 cm. *82.461.2. Rome, Italy. 8 Dec 81.

1166 CAVALLINO, Bernardo (1622-54). Tobias and the Angel. Oil on canvas. 76.2 × 91.5 cm. *82.298.3. London, England. 1981.

1167 CLARET, Alessandro, Attributed. Holy Family. Oil on canvas. 250 × 180 cm. *82.428.2. Alba (Cuneo), Italy. Jan 82.

1168 Communion of St. Jerome. Oil on canvas. 171 × 212 cm. Kneeling saint with three angels behind him at center receiving communion from a vested priest at right. Swirl of drapery on left side. *82.425.2. Este (Padua), Italy. 17 Nov 81.

1169 Genoese School. Animals in a Landscape (two). Oil on canvas. Each 65 × 100 cm. Cows, calves and a horse. *82.421.3-4. Montegalda (Vincenza), Italy. 13 Apr 81.



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1170 Goddess Minerva. Oil on canvas. 90 × 75 cm. Half-length female figure in 17th century costume wearing a plumed helmet and holding a spear in her right hand. *82.421.5. Montegalda (Vincenza), Italy. 13 Apr 81.

1171 Madonna and St. Carmelitana. Oil on wood. 44 × 43 cm. Seated Madonna wearing a crown with St. Carmelitana kneeling before her at left. *82.410. Florence, Italy. 8 Sep 81.

1172 Martyrdom of Two Saints. Oil on canvas. 171 × 212 cm. Two kneeling figures at right with two figures brandishing swords standing behind them at left. Town in background at right. *82.425.1. Este (Padua), Italy. 17 Nov 81.

1173 Pastoral Landscapes (pair). Oil on canvas. 107 × 175 cm. *82.35.1-2. Rome, Italy. 11 Sep 80.

1174 Pastoral Scenes (pair). 40 × 60 cm. One depicts a standing cow at center with reclining cows around it. Dog in background running toward right side. Tree at left. The other has cows at the center facing into the painting at a building on a distant hill at right. Large, puffy clouds in the sky and some leafless trees at left. *82.35.4-5. Rome, Italy. 11 Sep 80.

1175 ROMANELLI, Giovanni Francesco (1610-62). The Nativity. Oil on canvas. 43 × 33 cm. *82.461.9. Rome, Italy. 8 Dec 81.

1176 ROSA, Salvator (1615-73). Battle Scene. Oil on canvas. Signed: SE. *82.461.6. Rome, Italy. 8 Dec 81.

1177 ROSA, Salvator (1615-73), Attributed. Battle Scene. Oil on canvas. 84 × 50 cm. *82.461.7. Rome, Italy. 8 Dec 81.

1177

1178 St. Jerome Extracting a Thorn from a Lion's Paw. Oil on canvas. 171 × 246 cm. St. Jerome standing in a doorway at left removes thorn from the paw of a lion who has entered. Small landscape seen through doorway. Behind Jerome at right are five figures, one standing and four gathered around a table rising startled at the sight. *82.425.3. Este (Padua), Italy. 17 Nov 81.

1179 Shepherd Meeting a Group of Women. Oil on canvas. 90 × 120 cm. Biblical or mythological scene of a shepherd and three standing women with a flock of sheep, and a goat beside a seated women in the foreground. *82.35.3. Rome, Italy. 11 Sep 80.

1180 Still Life. Oil on canvas. 110 × 80 cm. *82.214. Merate (Como), Italy. 18 Jun 81.

1181 TAVELLA, Carlo Antonio (called Il Solfarola, 1668-1738). Old Man with Crows. 41 × 65 cm. An old bearded man sits huddled on the ground. His hands are clasped at his chest. *82.159.1. Rome, Italy. 14 Feb 82.

1182 ZANCHI, Antonio (1631-1722). Virgin and Child with Saints. Oil on canvas. 214 × 124 cm. The Virgin is seated with the Child on her right knee at the top of the arched canvas. St. Anthony of Padua, St. Gaetan and St. Laurent all have halos. Two of them are standing at each side with a half-length figure of the third between them at the lower center of the canvas. *82.413.2. Este (Padua), Italy. 24 Dec 81.

1183 ZANELLI, Francesco (fl 1671-1717). St. Peter, St. Paul and St. Francis. Oil on canvas. 260 × 152 cm. Sts. Peter and Paul in the heavens flanking a ray of light with the dove of the Holy Spirit surrounded by a ring of putti heads. Below St. Francis kneels at left, a woman kneels before him at right. Between the two a putto holds an open Bible. *82.413.1. Este (Padua), Italy. 24 Dec 81.

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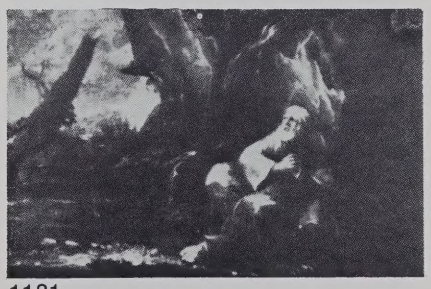

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Italian, 18th Century

1184 BATONI, Pompeo, Student. The Sacred Heart. Oil on oval canvas. 80 × 50 cm. Ornate gilded wood frame decorated with five putti heads and foliage. *82.220. Florence, Italy. 24 Apr 81.

1185 CANAL, Giovanni Antonio (called Il Canaletto, 1697-1768). Adelphi Terrace, London. Oil on canvas. 33 × 55.9 cm. 82.231.2. Alexandria, Va. 19 Nov 82.

1186 CANAL, Giovanni Antonio (called Il Canaletto, 1697-1768). Kings College Chapel, Cambridge. Oil on canvas. 75.6 × 67.3 cm. Ref: W.G. Constable, Giovanni Antonio Canal, Oxford University Press, 1962, vol 2, no 411. 82.231.1. Alexandria, Va. 19 Nov 82.

1187 Ducks in a Pond. Four wild ducks on a pond with another just starting into flight at the upper left and a sixth duck landing on the pond at right. *82.35.6. Rome, Italy. 11 Sep 80.

1188 GUARDI, Francesco and Giovanni, Studio. St. Mark's Square in Venice with the Campanile. Oil on canvas. 70 × 40 cm. A view across Saint Mark's Square of the campanile framed in an archway. *82.421.7. Montegalda (Vincenza), Italy. 13 Apr 81.

1189 LAZZARI, Sebastiano (d 1770). Biblical Scene. Oil on canvas. 223 × 130 cm. Madonna and Child seated on a circular pedestal with festoons around its side. A woman kneels in adoration at their feet. St. Joseph stands behind at left looking up. Child St. John the Baptist holding the staff with a snake coiled around it is seen looking up in an archway at right. Two putti heads look down. Painting is curved at top. *82.413.3. Este (Padua), Italy. 24 Dec 81.

1190 LONGHI, Pietro, Studio. Courtly Scene. Oil on canvas. 60 × 40 cm. Seated woman with a man standing beside her at left. *82.421.6. Montegalda (Vincenza), Italy. 13 Apr 81.

1191 Neapolitan School. Still Life with Fruit and Fowl. On canvas. 120 × 90 cm. *82.461.1. Rome, Italy. 8 Dec 81.

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1192 OPERTI, Pietro Paolo (fl 1789), Attributed. The Flight into Egypt. Oil on canvas. 350 × 195 cm. *82.428.3. Alba (Cuneo), Italy. Jan 82.

1193 PANINI, Giovanni Paolo (ca 1692-1765). Alexander the Great and Achilles. Oil on canvas. 145 × 92 cm. *82.461.10. Rome, Italy. 8 Dec 81.

1194 Virgin and Child with Angels, Sts. Peter and Paul. Oil on canvas. 230 × 160 cm. *82.428.1. Alba (Cuneo), Italy. Jan 82.

Italian, 19th Century

1195 CINI, Luigi. Boats. Oil. Approx 38.1 × 48.3 cm. Bows of several boats in olives, browns and some red. 82.383.7. New York, NY. 5 Sep 82. *Reward.*

1196 DELLEANI, Lorenzo (1840-1908). Three People in a Storm, 1899. Oil on ceramic. 10.5 cm square. Signed and dated l/r: 1899. Delleani. Inscribed l/l: alla Gentile Signora Maria Castellazzi Vigna. Three small figures are walking in an open field huddled under an umbrella. The sky is turbulent. *82.400.2. Turin, Italy. 19 Feb 82.

1197 DELLEANI, Lorenzo (1840-1908). White Horse, 1885. Oil on wood. 38 × 26 cm. Dated u/r: 5.11.1885. *82.400.1. Turin, Italy. 19 Feb 82.

1198 FATTORI, Giovanni (1825-1908). La Garitta. Oil on wood. 12.2 × 10.7 cm. Initialed l/r: G.F. *82.80.3. Crema (Cremona), Italy. 6 Aug 81.

1199 INDUNO, Domenico (1815-78). Suonatore di Violino. Oil on canvas. 41 × 31 cm. Oval format. *82.404. Ascoli (Piceno), Italy. 1 Feb 82.

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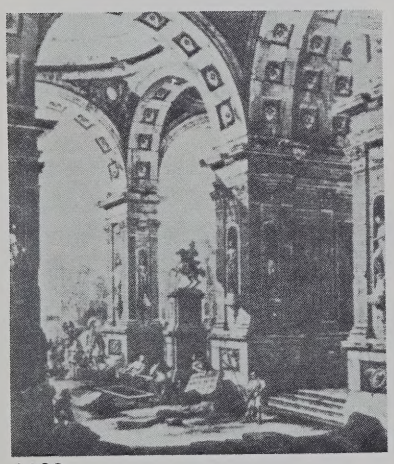

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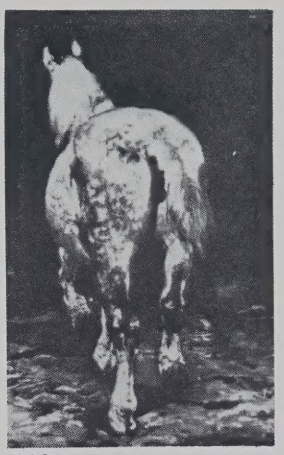

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1200 SERNESI, Raffaello (1838-66). Grano Maturo. Oil on wood. 19.5 × 50.7 cm. Field of mature wheat. *82.80.2. Crema (Cremona), Italy. 6 Aug 81.

1201 SERNESI, Raffaello (1838-66). Porta Colonica. Oil on wood. 8.5 × 13.5 cm. Entrance to a farm. *82.80.4. Crema (Cremona), Italy. 6 Aug 81.

1202 SERNESI, Raffaello (1838-66). San Miniato al Monte. Oil on canvas. 19.5 × 28.5 cm. *82.80.1. Crema (Cremona), Italy. 6 Aug 81.

1203 SERNESI, Raffaello (1838-66). Two Men with Two Bullocks Drawing a Cart across a Field. Oil on wood. 6.5 × 25.5 cm. *82.80.5. Crema (Cremona), Italy. 6 Aug 81.

Italian, 20th Century

1204 CHIRICO, Giorgio de (1888-1978). Portrait of the Artist's Wife. Oil on canvas. Signed l/r: G. de Chirico. *82.400.4. Turin, Italy. 19 Feb 82.

1205 GALANTE, Nicola. Still Life, 1955. Oil on canvas. 50 × 40 cm. Signed l/l. *82.400.6 Turin, Italy. 19 Feb 82.

1206 GROSSO, Giacomo. Self-Portrait, 1916. Oil on canvas. 87.5 × 66 cm. Signed and dated l/l: Grosso. 1916. *82.400.3. Turin, Italy. 19 Feb 82.

1207 ORIANI, Pippo (b 1909). Arlecchino Disteso. 60 × 50 cm. Signed. 82.367.3. Turin, Italy, 8 May 82.

1208 ORIANI, Pippo (b 1909). Laghetto Dolomitico. On cardboard. 61 × 50 cm. Signed. 82.367.2. Turin, Italy. 8 May 82.

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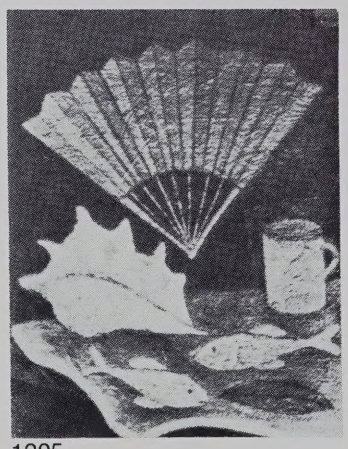
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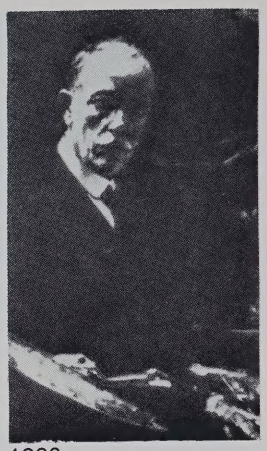
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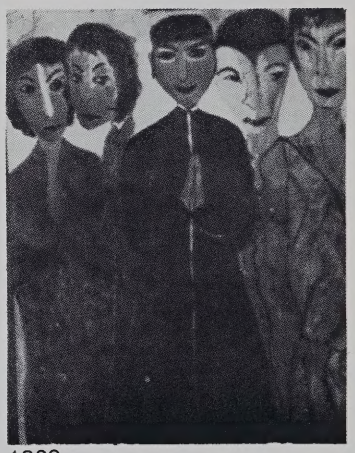
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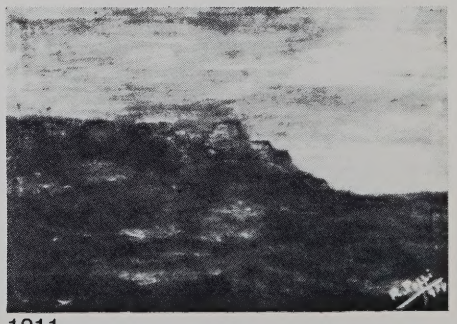
1211

1209 POPPI, R. The Caliph and the Caliphs. Oil on canvas. 100 × 80 cm. *82.418.1. Praterena (Rome), Italy. 28 Jan 82.

1210 POPPI, R. Consternation, 1971. Distemper. 35 × 45 cm. Signed and dated l/r: R. Poppi/1971. *82.418.9. Praterena (Rome), Italy. 28 Jan 82.

1211 POPPI, R. Landscape, 1974. Oil on canvas. 50 × 70 cm. Signed and dated l/r: R. Poppi/1974. *82.418.10. Praterena (Rome), Italy. 28 Jan 82.

1212 POPPI, R. La sosta, 1971. Oil on canvas. 50 × 70 cm. Signed and dated l/l: R.Poppi/1971. *82. 418.7. Praterena (Rome), Italy. 28 Jan 82.

1213 POPPI, R. Man and Woman. Oil on canvas. 30 × 40 cm. *82.418.13. Praterena (Rome), Italy. 28 Jan 82.

1214 POPPI, R. Man in Green, 1971. Distemper. 38 × 29 cm. Signed and dated l/r: R. Poppi/1979. *82.418.4. Praterena (Rome), Italy. 28 Jan 82.

1215 POPPI, R. People and Things, 1972. Oil on canvas. 70 × 50 cm. Signed and dated l/r: R. Poppi/1971. *82.418.8. Praterena (Rome), Italy. 28 Jan 82.

1216 POPPI, R. Rocking Horse, 1979. Oil on canvas. 62 × 52 cm. Signed and dated l/r: R. Poppi/79. *82.418.3. Praterena (Rome), Italy. 28 Jan 82.

1217 POPPI, R. Still Life. Oil on canvas. 40 × 50 cm. Chestnuts and leaves. 82.418.14. Praterena (Rome), Italy. 28 Jan 82.

1218 POPPI, R. Study for a Stained Glass Window, 1970. Oil on canvas. 60 × 40 cm. Signed and dated l/r: R. Poppi/1970. *82.418.6. Praterena (Rome), Italy. 28 Jan 82.

1219 POPPI, R. Two of Them. Oil on canvas. 100 × 70 cm. *82.418.5. Praterena (Rome), Italy. 28 Jan 82.

1220 POPPI, R. Warrior's Head. Oil on canvas. 50 × 40 cm. Signed l/r: R. Poppi. *82.418.2. Praterena (Rome), Italy. 28 Jan 82.

1221 POPPI, R. Woodcutter, 1972. Oil on canvas. 80 × 60 cm. Signed and dated l/r: R. Poppi/1972. *82.418.12. Praterena (Rome), Italy. 28 Jan 82.

1222 POPPI, R. Young Woman, 1974. Oil on canvas. 70 × 50 cm. Signed and dated l/r: R. Poppi/1974. *82.418.11. Praterena (Rome), Italy. 28 Jan 82.

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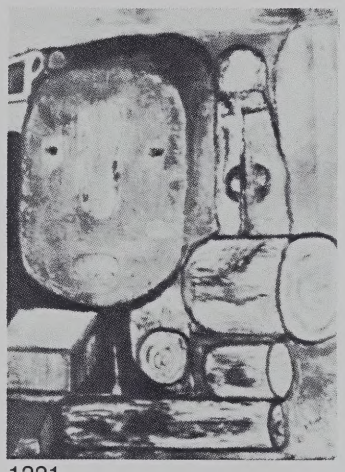

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Norwegian, 19th Century

1223 HOLCK, Julius (fl 1881). View of Sognefjord, Norway. Oil on canvas. 40 × 60 cm. *82.423.3. Oslo, Norway. 27 Oct 81.

Spanish, 20th Century

1224 TELLA, Garcia (b 1906). House of Mimi Pinson. Oil on plate. 45 × 64 cm. 82.395.8. Paris, France. Summer 82.

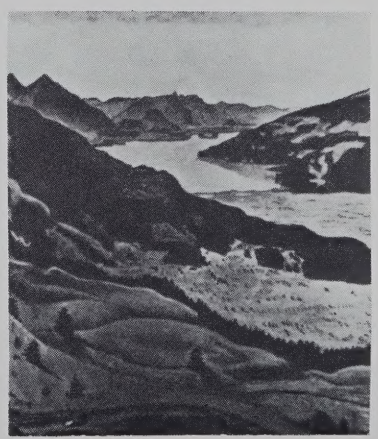
Swedish, 19th Century

1225 KRAFFT, Wilhelmina (called Noreus, 1778-1828). Skokloster Castle Overlooking a Lake. Oil on canvas. Approx 30.5 × 40.6 cm. Castle is three storeys high with a peaked roof topped by four chimneys. The main structure has a four storey round tower at each corner, each topped by a decorative cupola. A steamer on the lake is travelling toward the right side of the canvas. 82.101. London, England. Feb 82.

Swiss, 20th Century

1226 HODLER, Ferdinand (1853-1918). Landscape, 1906. Oil on canvas. 102 × 85 cm. Signed l/r: F. Holder. 1906. Predominantly dark green and blue. *82.411. Riehen (Basel), Switzerland. 12 Sep 81.

1223



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